



From *Holbert Suite, Op. 40*

# Air & Rigaudon

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B $\flat$  Clarinet
- 3 2nd B $\flat$  Clarinet
- 3 3rd B $\flat$  Clarinet
- 2 B $\flat$  Bass Clarinet
- 2 1st E $\flat$  Alto Saxophone
- 2 2nd E $\flat$  Alto Saxophone
- 1 B $\flat$  Tenor Saxophone
- 1 E $\flat$  Baritone Saxophone
- 3 1st B $\flat$  Trumpet
- 3 2nd B $\flat$  Trumpet
- 3 3rd B $\flat$  Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 1 Optional Piano
- 2 Mallet Percussion  
(Marimba/Bells)
- 1 Timpani
- 2 Percussion 1  
(Snare Drum, Bass Drum)
- 4 Percussion 2  
(Suspended Cymbal/Triangle,  
Woodblock, Tambourine)

## SUPPLEMENTAL AND WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- E $\flat$  Alto Clarinet
- 1st Horn in E $\flat$
- 2nd Horn in E $\flat$
- 1st Trombone in B $\flat$  Bass Clef
- 2nd Trombone in B $\flat$  Bass Clef
- 3rd Trombone in B $\flat$  Bass Clef
- 1st Trombone in B $\flat$  Treble Clef
- 2nd Trombone in B $\flat$  Treble Clef
- 3rd Trombone in B $\flat$  Treble Clef
- Baritone in B $\flat$  Bass Clef
- Tuba in E $\flat$  Bass Clef
- Tuba in E $\flat$  Treble Clef
- Tuba in B $\flat$  Bass Clef
- Tuba in B $\flat$  Treble Clef

## PROGRAM NOTES

Edvard Grieg was one of several Scandinavian composers who were commissioned to write a commemorative piece for the bicentennial celebration of the birth of the Molière of the North, the Norwegian writer Ludvig Baron Holberg (1684–1754). Grieg called his set of short piano pieces *From Holberg's Time* and gave his first performance of the piano work in Bergen, Norway in December 1884. The following year he transcribed the work for string orchestra, which is how it is known today. The work is based on the musical style of Holberg's own time. Grieg uses the Baroque forms of prelude, sarabande, favotte, air, and rigaudon (all French dances, with the exception of the standard introductory prelude), and gives the pieces his own magical touch, making them fresh and with strong romantic feelings.

"Air" is the fourth movement from the *Holberg Suite, Op. 40*, and it is one of Grieg's most beautiful works. As "Air" is another term for song. It employs a miniature sonata form structure (ABA) to present a nearly endless melody that is shared between the soprano and bass voice. The tempo is marked *andante religioso* and, just like in "Sarabande," the second movement, is a lovely lyrical statement.

"Rigaudon" is the fifth and final movement in the suite. The rigaudon (also spelled rigadon, rigadon) is a French baroque dance with a lively duple meter written in binary form. It is a playful celebration as energetic as it is nimble. Its music is similar to that of a bourrée, but the rigaudon is rhythmically simpler with regular phrases.

## NOTES TO THE CONDUCTOR

The *Holberg Suite, Op. 40* was originally written for piano and then transcribed for string orchestra, which provides a wide range of colors; conversely, this arrangement of *Air & Rigaudon*, respectively the fourth and fifth movements of the suite, offers the sonorities of the concert band ensemble in a more playable version. Careful attention has been paid to maintain the original intentions of the composer in both movements. All dynamics, accents, and stylistic markings should be observed in preparing the work. Additionally, good phrasing and dynamic contrasts should accompany the smooth melodic lines. As most composers and arrangers know, orchestral transcriptions and adaptations for band always present a challenge.

*Air* has been written in the original key of G minor and it should be noted that originally *Rigaudon* (*Allegro con brio*) was written in the key of G Major and modulates at the *poco meno mosso* to its relative minor. However, for more playability and better sonority, this adaptation is innovatively written in A $\flat$  Major and modulates to G minor; therefore keeping the entire movement in flat keys. In spite of that, the tonal alteration (half step) is minimal and it will be as effective and not detract from the original intent of the composition. Notice that although the metronome marking indicates  $\text{♩} = 90\text{--}100$ , depending on the technical ability of the ensemble, this section may be played much faster. Additionally, light percussion effects have been added to enhance the works; however, both selections will sound as effective with or without the percussion. Also, the optional piano part in this arrangement has been included for support only.

The complete *Holberg Suite, Op. 40*, including "Praeludium (00-38363)," "Sarabande (00-39537)," "Gavotte (00-39537)," "Air (00-42202)," and "Rigaudon (00-42202)," are currently available from Alfred Music. All five movements may be performed in order as originally intended or independently.

I know that *Air & Rigaudon* will be an excellent addition to any school music library and I am pleased to have the *Holberg Suite, Op. 40* join the many outstanding transcriptions written for band.



From *Holberg Suite, Op. 40*

# Air & Rigaudon

By Edvard Grieg (1843-1907)

Arranged by Victor López (ASCAP)

FULL SCORE

Approx. Duration - 9:00

**Andante religioso** ♩ = 48

**Air**

*(Tacet)*

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Andante religioso** ♩ = 48

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

Optional String Bass

Optional Piano

Mallet Percussion (Marimba/Bells)

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal/Triangle, Woodblock, Tambourine)

one player per part

*(Bsn.)*

*(B. Cl.)*

Marimba (medium soft mallets)

Tune: G, D, B♭

*(Tacet)*

1 2 3 4 5



rit. più rit.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Suspended Cymbal

*cresc.* *molto cresc.* *f* *dim.* *rit.* *fp* *pp* *All.* *rit.* *più rit.*

16 a tempo  
(Opt. repeat)

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2  
(one player per part)

T. Sax.  
(Euph.)

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*p*, *pp*, *mp*, *p*, *cresc.*, *mf*, *All az*, *Play*





poco rit. a tempo

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*f* *ffz* *p* *dim.*

Change: Bb to Bb

27 28 29 30 31





Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes. 1  
2  
Play  
mp  
p

T. Sax.

Bar. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3  
a2  
p

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

cresc.

dim.

mp

p

a2

3

poco rit. 40 a tempo

The musical score is arranged in a standard orchestral layout. It includes the following parts and markings:

- Picc.**: Piccolo part, mostly silent.
- Fls.**: Flutes, starting at measure 40 with a melodic line marked *mp*.
- Ob.**: Oboe, silent.
- Bsn.**: Bassoon, playing a rhythmic pattern marked *mp*.
- Cls.**: Clarinets (1 and 2/3), playing melodic lines marked *mp* with *Play* instructions.
- B. Cl.**: Bass Clarinet, playing a melodic line marked *mp*.
- A. Saxes.**: Alto Saxophones, playing melodic lines marked *mp*.
- T. Sax.**: Tenor Saxophone, playing a melodic line marked *mp cantabile*.
- Bar. Sax.**: Baritone Saxophone, playing a melodic line marked *mp*.
- Tpts.**: Trumpets (1, 2, 3), playing melodic lines marked *mp* with *poco rit.* and *a tempo* markings.
- Hns.**: Horns (1, 2), playing melodic lines marked *mp cantabile*.
- Tbns.**: Trombones (1, 2, 3), playing melodic lines marked *mp*.
- Euph.**: Euphonium, playing a melodic line marked *mp cantabile*.
- Tuba**: Tuba, playing a melodic line marked *mp*.
- Str. Bass**: String Bass, playing a melodic line marked *mp*.
- Pno.**: Piano, playing accompaniment marked *mp*.
- Mlt. Perc.**: Mallet Percussion, playing a rhythmic pattern marked *mp*.
- Timp.**: Timpani, playing a rhythmic pattern marked *pp*.
- Perc. 1 & 2**: Percussion 1 and 2, silent.

Picc.  
 Fls. 1/2  
 Ob.  
 Bsn.  
 Cls. 1/2/3  
 B. Cl.  
 A. Saxes. 1/2  
 T. Sax.  
 Bar. Sax.  
 Tpts. 1/2/3  
 Hns. 1/2  
 Tbns. 1/2/3  
 Euph.  
 Tuba  
 Str. Bass  
 Pno.  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2

Musical score for measures 42-46. The score includes dynamics such as *f*, *dim.*, and *mf*. A rehearsal mark *a2* is present in the Trombones section. A key signature change from D to E $\flat$  is indicated at the end of measure 46. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

42

43

44

45

46

Picc.

Fls. 1/2

Ob.

Bsn. *p* *cantabile* *cresc.*

Cls. 1/2/3 *p* *cantabile* *cresc.*

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3 *p* *cantabile* *cresc.*

Hns. 1/2

Tbns. 1/2/3 *p* *cresc.*

Euph.

Tuba

Str. Bass *p* *cresc.*

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



rit.

più rit.

(Opt. repeat to meas. 16)

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

f

dim.

fp

pp

rit.

più rit.

a2

3

42202S

52

53

54

55

56

# Rigaudon

Allegro con brio  $\text{♩} = 90-100$

Picc. *fp*

Fls. 1/2 *fp* *a2*

Ob. *fp*

Bsn. *f* *pp*

Cls. 1 *fp*

2/3 *f* *pp*

B. Cl. *f* *pp*

A. Saxes. 1/2 *fp* *f* *pp*

T. Sax. *f* *pp*

Bar. Sax.

Allegro con brio  $\text{♩} = 90-100$

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph. *f* *pp*

Tuba

Str. Bass *f* *pp*

Pno. *fp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Triangle *p* Woodblock

Picc.  
 Fls. 1 2  
 Ob.  
 Bsn.  
 Cls. 1 2 3  
 B. Cl.  
 A. Saxes. 1 2  
 T. Sax.  
 Bar. Sax.  
 Tpts. 1 2 3  
 Hns. 1 2  
 Tbns. 1 2 3  
 Euph.  
 Tuba  
 Str. Bass  
 Pno.  
 Mlt. Perc.  
 Timp.  
 Perc. 1  
 Perc. 2

Musical score for various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Piano, and Percussion. The score includes dynamic markings such as *f*, *p*, and *mf*, and features first and second endings. A large red watermark reading "Preview Only" is overlaid diagonally across the page.



Picc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl.

A. Saxes. 1 2

T. Sax. *Play* *p*

Bar. Sax.

Tpts. 1 2 3 (one player only) *p*

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *p*

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp. On repeat Change: A $\flat$  to B $\flat$

Perc. 1

Perc. 2 Tambourine *(p)*

Wb.

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bells

Snare Drum

Bass Drum

*cresc.*

*div.*

*p*

*pp*

*Play*

42202S

14 15 16 17

Picc.

Fls. 1/2

Ob.

Bsn.

Cl. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

*mf*

*a2*

*p*

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

26 27 28 29

31

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

31

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

30 31 32 33 34





**un poco rit.** | **1. a tempo** | **2. a tempo** (Skip to meas. 44) | **3. a tempo** *Fine*

Picc. *ffz* *p* *ffz*

Fls. 1 2 *ffz* *p* *ffz* *ffz*

Ob. *ffz* *p* *ffz* *ffz*

Bsn. *ffz* *ffz* *ffz*

Cls. 1 2 3 *ffz* *ffz* *ffz*

B. Cl. *ffz* *ffz* *ffz*

A. Saxes. 1 2 *ffz* *p* *ffz* *ffz* *a2* *a2* *a2*

T. Sax. *ffz* *ffz* *ffz*

Bar. Sax. *ffz* *ffz* *ffz*

Tpts. 1 2 3 *ffz* *ffz* *ffz*

Hns. 1 2 *ffz* *ffz* *ffz*

Tbns. 1 2 3 *ffz* *ffz* *ffz*

Euph. *ffz* *ffz* *ffz*

Tuba *ffz* *ffz* *ffz*

Str. Bass *ffz* *ffz* *ffz*

Pno. *ffz* *ffz* *ffz*

Mlt. Perc. *ffz* *ffz* *ffz*

Timp. *ffz* *ffz* *ffz*

Perc. 1 *ffz* *ffz* *ffz*

Perc. 2 *ffz* *ffz* *ffz*

44 Poco meno mosso  $\text{♩} = 75$

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

44 Poco meno mosso  $\text{♩} = 75$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

52

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

52

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *p* Play *f*

Tuba

Str. Bass *f*

Pno. *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *p* Tamb. *f*

*p* *f* *f* *f* *f* *f* *f* *f*

Picc.

Fls. 1 2

Ob. Solo *p* All *mf*

Bsn. *mf*

Cls. 1 2 3 *mf* Play *mf*

B. Cl. *p* *mf*

A. Saxes. 1 2 *mf* Play *mf*

T. Sax. (Bsn.) *p* *mf*

Bar. Sax. *mf*

Tpts. 1 2 3 (one player only) *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph. *mf*

Tuba *mf*

Str. Bass *p* *mf*

Pno. *p* *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Trgl. Tamb. B.D. *mf*

59 *p* 60 61 62 63 *mf* 64 65



Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

66 67 68 69 70 71 72

*p* *cresc.* *molto cresc.* *f* *ff* *mf*

All

*a2*

rit. e dim.

1.

2.

**D.C. al Fine**  
(No repeats)

The musical score is arranged in systems. The first system includes Picc., Fls. (1 & 2), Ob., Bsn., Cls. (1 & 2/3), B. Cl., A. Saxes. (1 & 2), T. Sax., and Bar. Sax. The second system includes Tpts. (1 & 2/3), Hns. (1 & 2), Tbns. (1 & 2/3), Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

73

74

75

76

77

78

79